

# The Musical World.

(PUBLISHED EVERY SATURDAY AT NOON.)

A RECORD OF THE THEATRES, CONCERT ROOM, MUSIC, LITERATURE, FINE ARTS,  
FOREIGN INTELLIGENCE, &c.

Terms of Subscription, per Annum, 16s. Stamped; 12s. Unstamped; to be forwarded by Money Order or Postage Stamps to the Publisher, W. S. Johnson, "Nassau Steam Press," 60, St. Martin's Lane, Charing Cross.

No. 1.—VOL. XXIV.

SATURDAY, JANUARY 6, 1849.

{ PRICE THREEPENCE.  
STAMPED FOURPENCE.

## GOETHE'S EPIGRAMS FROM VENICE—(1790.)

IN ELEGIAC VERSE.

Money spent, and time as well—  
How—this little book will tell.

XLVIII.

Be not so bold, ye epigrams!—"Pray why not? We are only  
Superscriptions; the world holds the contents of the book." J.O.

### M. BILLET.

We promised to insert an article, from the pen of one of the Parisian *feuilletonistes*, on the talent of this pianist, but we cannot find one short enough to accommodate our columns, nor do we wish to spoil an elaborate *critique*, by giving it in translated fragments; we shall therefore leave it alone, and look forward to the day when, through the influence of H. R. H. the Duke of Cambridge, who patronises M. Billet, a public appearance at one of our fashionable concerts may give us the opportunity of reading and re-producing the opinions of our own musical reviewers, which, after all, will be much more to M. Billet's purpose, in this country, where no great faith is placed in the foreign musical critics—Berlioz alone excepted, whose honesty is as impregnable as his judgment is strong.

M. Billet, a Russian by birth, after leaving St. Petersburg, where he had extensive practice, settled at Lyons, where he had it all his own way—being beyond comparison the best pianist in that huge commercial town. Lyons, *en parenthèse*, was signalised at the same period by the sojourn of Vivier, who, while studying the anatomy of the horn ("so-to-speak," as Henry Smart has it), enjoyed the reputation of a first-rate violinist. Tired of Lyons, however (by no means the place for an ambitious artist to satisfy his aspirations), M. Billet came to Paris, where, on the 5th of April, 1845, he gave a grand concert at the *Theatre Italien*, and played Beethoven's concerto in E flat, and Weber's *Concert-stück* (five days after it had been executed by Madame Pleyel in the same *locale*), with great success. The *feuilletonistes* were liberal in their praises. M. Gustave Hequet, of the *National*, compared M. Billet to Thalberg and Liszt, allotting him the mechanical excellencies of both, and more varied expression than either; M. Hequet also wrote—"He plays Beethoven like Beethoven, and Weber like Weber;" and further on, cites Dussek (whom M. Hequet remembers), as the only likely parallel to find for M. Billet as a pianist and musician—adding, "with much emphasis, 'Il touche mais il ne frappe pas le piano.'" This article we have seen, and also one from the *Illustration* (unsigned), in which the writer insists that M. Billet has all the qualities possible, and an elegance of style inconceivable, concluding his article with a reproach to the "City of the Czars" (whither, it would appear, M. Billet was about to retrace his steps), that it should have the "insolent privilege" of pos-

sessing, at one and the same moment, Rubini, Tamburini, Madame Viardot, and M. Billet.

Since his successful *début* at Paris, M. Billet has visited most of the European cities and towns, where music is heard and pianists may play with profit. In a trip to the German Waters ("les eaux d'Allemagne") he gave concerts at Ham-burgh and Baden-Baden; at the latter place he was accom-pañied by Max Bohrer, the violoncellist, and the concert was honored by the presence of the Grand Duchess Stephanie and all the court. In a trip to Italy, M. Billet gave concerts at Nice (2), at Turin (4, in the space of 8 days), and at Milan (2, one at the Teatro Ré, the other at the Scala.) At Florence M. Billet performed at a grand concert, given by the Philhar-monic Society in honor of the Grand Duke, which was graced by the presence of the Court in its integrity. Subsequently he returned to Milan, where he was solicited to give, and gave, a third concert (at the Scala.) At Vienna, M. Billet gave a series of concerts, one of which was honored by the presence of the Court, and furthermore played at a grand concert, organised by the Empress, for the benefit of the poor, and at the celebrated quartet-concerts of MM. Jansa, Schle-singer, &c., &c., at which latter he played Beethoven's trio in B flat. On his way to London, M. Billet stopped at Hanover, and had the distinction of performing before the Crown Prince. His concert at Willis's Rooms last season, and his performance of Beethoven's trio in D, at Mr. Ella's Musical Union, cannot have been forgotten by those who were present. M. Billet, who is at present settled in the metropolis, hopes to make himself heard at one of the ensuing concerts of the Philharmonic Society. H. R. H. the Duke of Cambridge has already given him the powerful assistance of his recommend-ation to the directors.

### LONDON SACRED HARMONIC SOCIETY.

We merely recorded in our last that *Judas Maccabeus* was given by this Society, on Friday evening, the 29th ult., at Exeter Hall. The performance was, on the whole, very creditable to Mr. Surman, and those who were under his control. The principal vocalists were Miss Birch, the Misses Williams, Miss Stewart, Messrs. Sims, Reeves, Benson, and H. Phillips. Mr. Reeves sang splendidly. On his should-ers, it may truly be said, the mantle of Braham has descended. He was greatly applauded in every thing he did, but especially in the bold air, "Honor and Arms," which he was compelled to repeat. Miss Birch sang throughout in a masterly manner; but why did she spoil what was otherwise perfect, by a modern *cadenza* affixed to the air, "Wise men flattering"? When will our clever singers be convinced that what suits an Italian cavatina is directly opposed to the character of Handel's sacred airs? and when will they learn that the best way to make a beautiful thing tell is to leave its simplicity untouched? The Misses Williams were admirable in all they had to do.



although the music allotted to Martha Williams is not well suited to a *contralto* voice. Mr. Benson was careful in that part of the tenor music which was consigned to his keeping, and Miss Stewart developed considerable energy and a voice of power and agreeable quality in an air in the third part. This young lady (a pupil of the Royal Academy) is rapidly improving; but she must not, in her zeal to do well, overlook the fact, that vocalization without finish is a grave offence.

The choruses were executed with zeal, and the band did its duty with spirit: defects, however, were exhibited by both, which perhaps may disappear at the second performance (on the 12th instant). Mr. Surman evinced the utmost indefatigability and care in his conducting. He must endeavor, nevertheless, to make the *soprano* semi-chorus, "See the conquering hero comes," and the march that follows, in which the horns have some trying passages, go a little better next time. The hall was well filled, but not to overflowing; every body had plenty of room, which made the music all the more enjoyable.

#### MARIANA BIANCA.

(From a Correspondent.)

HAPPENING to be in Paris this Christmas, I went one evening into a *café-concert*, as it is called, in the Palais National, hardly expecting to find there the wonderful Mariana Bianca. But as soon as I was seated with my friends, and had ordered our coffee and *petits verres* of brandy, as usual in those places, I was struck with the beauty of one of the five girls seated along a sort of orchestra at one end of the room, with some half-dozen instruments behind them, whence proceeded sweet sounds, to charm the ears of Parisian coffee-drinkers; and the instant it came to the turn of this beautiful girl to sing, her grace of manner and superior air denoted that she was a being altogether superior to the station in which we found her.

The instant she opened her lips our attention was rivetted. Deep, full tones of voice, in a completely tenor register, poured from a young female throat most lusciously. A ballad, that might have been sung, without the transposition of a note, by a baritone voice, was Mariana's first song that night, and we needed not to enquire her name in order to feel perfect certainty that we saw before us no other than the wonderful *female tenor* already introduced to us in your pages.

Between each song, or other performance of the orchestra, in a *café-concert*, the ladies of the company, in turn, take round a *small basket* to collect the *half-pence* of the company! Mariana jumped this part of the business, but, in other respects, took her part with the rest modestly, and without affectation.

At our request, however, the order of the programme was slightly changed; and Mariana Bianca sang a second time almost immediately, we having to go elsewhere. This time she sang a sort of duet, or conversation between a lover and his lass, in her two registers. The evenness and purity of the voice was wonderfully manifested in these alternate transitions from a tenor register to a high soprano, and *vice versa*. The bridge of the voice exhibits a little weakness and unsteadiness, as would necessarily be the case before study and exercise; otherwise the whole range of voice, from the high soprano notes to the deepest contralto, is most excellent.

But the beauty of the *soprano* notes in this splendid voice was not fully displayed till the following evening, when Mariana sang the part of Norma, in the duet, "Deh con te." This performance was really astonishing, and made it certain to me that, with proper study and cultivation, the most bril-

liant success might be insured by this unknown *chanteuse* of the *café-concert*.

I could not help trying to awaken in her some more ambitious views; but she is, unfortunately, too contented, or too modest, or, perhaps, too *idle*; for she seems very little disposed to take any steps towards attaining a higher station.

Poor Mariana Bianca! She little thinks what a splendid fortune her voice is worth—or, if rightly used, might be worth! It is impossible not to hope that she will one day awake to a sense of its value, and not throw away altogether that which might become the delight of the civilised world. In the meantime, let no lover of music go to Paris without immediately repairing to the *café-concert* at the north end of the *Galerie de Valais*, in the Palais National, and saying one word of stimulus and encouragement to poor Mariana Bianca!

H. E.

[Our correspondent has enclosed his name and address.—  
ED. M.W.]

#### SPECIMEN OF ANCIENT EGYPTIAN MUSIC, FOUND IN THE RUINS OF MEMPHIS.



Not being versed in the antiquities of Egypt, far less in its music, or musicography, we submit the above to the consideration of some of our controversial friends, such as Mr. Molyneux, Mr. Aspull, or Mr. Flowers, whose learning and research may direct them to its elucidation. To ourselves the Egyptian specimen appears little better than a jumble of dots. We shall, however, be happy to hear from some one of the above gentlemen, who will take the trouble to sift the matter.

#### SONNET.

NO. CXVI.

#### PSEUDO-STOICISM.

FIRST, with firm resolution, break in twain  
The subtle links connecting face with heart—  
Next hold the fragments watchfully apart,  
For they will tremble to unite again.  
When once thou hast destroy'd that mystic chain,  
Though hell itself may make thy bosom smart,  
Thy brow shall stand—a finished work of art—  
Over a gulf of fire an icy plain.  
A wondrous Stoic thus shalt thou become—  
A Stoic by the world deemed passing wise,  
A Stoic not in spirit, but in letter.  
Ye who despise my precepts look at home;  
Turn over in yourselves the stuff that lies  
To form a Stoic—you'll not make a better.

N. D.



## WINCKELMANN'S HISTORY OF ANCIENT ART.

(Translated from the German.)

(CONTINUED FROM PAGE 835.)

## BOOK II.

OF ART AMONG EGYPTIANS, PHENICIANS, AND PERSIANS.

## [CHAP. I.]

V. ON the authority of a remark by Aristotle, it is supposed that the Egyptians had shin-bones curved outwards; (a) and those who bordered on the Ethiopians had perhaps, like the latter, noses curved inwards. (b) Their female figures, however small about the hips, have breasts disproportionately large. Since, according to the testimony of a father of the church, the Egyptian artists imitated nature as they found it, we might infer from their figures the formation of their females. (c) Perfect health, which, according to Herodotus, the inhabitants of Upper Egypt especially enjoyed above all nations, is quite consistent with the shape of the Egyptians; and this may also be inferred from the fact, that in innumerable heads of Egyptian mummies seen by Prince Radzivil, not a tooth was deficient, or even decayed. (d) The mummy at Bologna will further show what Pausanias has remarked of the uncommonly large growth among them—where he says that he has seen Celts who are as large as the Egyptian corpses, and this information is confirmed by the unusual length of this mummy, which is eleven Roman palms.

VI. With respect, in the second place, to the mode of feeling and thought among the Egyptians, they were a people who did not seem formed for joy and pleasure; for music, by which the oldest Greeks sought to make the very laws more agreeable, and contests in which were instituted even before the time of Homer, was not remarkably practised in Egypt; nay, it is alleged to have been prohibited, as is also affirmed of poetry. (e) Neither in their temples, nor at their sacrifices, according to Strabo, was a musical instrument ever touched. (f) But this does not entirely exclude music from the Egyptians, or is, at any rate, only to be understood of the oldest times; (g) for we know that the women led Apis to the Nile with music, and Egyptians playing on instruments are represented in the mosaic of the Temple of Fortune at Palestrina, and in two Herculean pictures. (h)

VII. This disposition was the cause that the Egyptians sought to warm the imagination and to excite the mind by violent means, so that their thoughts went beyond the natural, and occupied themselves with the mysterious. The melancholy of this nation produced the first hermits, (i) and a modern writer alleges that at the end of the fourth century there were above 70,000 monks in Lower Egypt alone. (j) It was also a result of this disposition, that the Egyptians wished to be held under severe laws, and could not live without a king, which is perhaps the reason why by Homer Egypt is called "bitter." (k)

## SELECT VARIORUM NOTES.

(a) Not only from a passage in Aristotle, but from the figures on the tablet of Isis, it is shewn by Pignorius that the Egyptians had their legs curved inwards towards each other, while the feet, on the contrary, were curved outwards, or from each other. This defective formation is still frequently observed in the Ethiopians, and it is strikingly displayed in the well-made statue of a naked Ethiopian boy of white marble in the Pio-Clementine Museum.—Fea.

The Egyptians seem to have had their shin-bones curved not outwards, but rather forwards, and Pignorius thought he observed this formation in the figures on the tablet of Isis.—Lessing.

(b) This defect is not found universally in Egyptian figures; in some there is scarcely a trace of it.—Fea.

(c) The Egyptians, at least those contiguous to Ethiopia, probably had some resemblance to the people of this country, both in color and form.—Fea.

(d) St. Athanasius, who was an Alexandrian, and had travelled a great deal in Egypt, remarks, in the "Life of St. Anthony," towards the end, as something special, that when he died, at the age of 105 years, he still had all his teeth. In the mummies that come from Europe some teeth are often wanting, as in the one at the Santa Maria Novella at Florence, and in that at the University of Cambridge.—Fea.

(e) Chrysostom says that only poetry was prohibited, on account of its seductive power. This, however, must be understood with some degree of allowance, since the same Chrysostom says, in another place, that Egypt was long the "land of the poets."—Fea.

(f) Strabo does not say, what Winckelmann attempts to prove, but remarks, as something extraordinary, that in the temple of Osiris, when sacrifice was offered, no singer, flutist, or citharist might be heard, as was customary in all other temples. In the same manner, Clement of Alexandria says that at the religious ceremonies a singer went first with the symbols of music in his hand. Jablonsky would prove, from a passage of Demetrius Phalereus, that there was singing even in this temple of Osiris, but there seems to be little validity in his reasons.—Fea.

(g) Plato (*de leg.*) says, that from the earliest times music was not only practised in Egypt, but determined and regulated by unchangeable public laws, and that he found in this country musical compositions so beautiful, that they must necessarily have been produced by a god or by a divinely-inspired man.

We may almost be positive that the Egyptians, at all their festivals, even the least important, employed musical instruments, and sang hymns. Indeed, Philostratus, in his "Life of Apollonius," says that this was the case when the priest accompanied to Upper Egypt the bier which, according to Apollonius, contained the soul of King Amasis.—Fea.

(h) There is also in the Florentine Gallery a pedestal of greyish granite, almost round, and only straight at the back, on which a sacrificial procession is represented, with three figures bearing musical instruments—viz., a timbrel (with bells), a sort of harp, a psaltery, and a sistrum. Two figures, after paintings in sepulchral caverns in the Egyptian Thebes (*vide Bruce's Travels*), likewise hold huge harps. Of a similar figure, or perhaps of one of the very same, Denon, who gives a copy of it, likewise makes mention.—Meyer.

(i) The monkish life began probably not in Egypt, but in Palestine. At least, monks were in the latter place sooner than in the former, according to the unanimous testimony of ancient writers.—Fea.

(j) Fleury, to whom reference is made here, does not, as Winckelmann says, speak only of Lower Egypt, but of all Egypt, and estimates the number of hermits at 76,000. Many of them were probably not Egyptians at all, since people passed from all parts into this country, where pietism was in high repute, and found commodious spots, partly to lead an eremitical life, partly to escape the persecution of the heathens.—Fea.

(k) Homer calls Egypt *πικραν*, not from the character of the nation; but on account of the troubles and misfortunes which the Greeks had to endure, when driven thither by storm, on their return from Troy. The very word, *πικρος*, is in favour of this interpretation.—Fea.

## LONDON WEDNESDAY CONCERTS.

NOVELTY continues to be the order of the day at these concerts. The engagement of the veteran Braham on Wednesday last lent an additional interest to the performance, and attracted a numerous crowd of anxious admirers of England's greatest vocalist.

The programme was well varied. The overtures to *Egmont* and *Zampa* were capitally played by Mr. Willy's concert band, as well as a *MS.* overture by Mr. Henry Westrop, a very spirited, ably-written, and effectively instrumented work, which was received with hearty and well-merited applause.

One of the principal features of the concert was a selection from John Barnett's charming opera, *The Mountain Sylph*; which was excellently rendered by the vocalists, Miss A. Williams, Mr. Sims Reeves, Mr. J. Williams, Mr. Whitworth, and Mr. Leffler. The favourite ballad, "Farewell to the Mountain," well sung by Mr. Whitworth; the air, "Canst thou love?" (by Mr. Sims Reeves—encored); the sparkling romanza, "Deep in a forest dell" (beautifully sung by Anne Williams); and the delicious terzetto, "The Magic-wove scarf," were received with great favor, and recognised as

old and valued friends. We cordially agree with the *Times*, which says, "Mr. Stammers would do well to give specimens of *Fayre Rosamond* and *Farinelli*, both of which have been unduly neglected by concert-givers. These operas of Mr. Barnett are full of beauties of no common kind, and why they have been laid aside for so many years is a mystery beyond fathoming. It is not too late, however, to do Mr. Barnett justice,

Mr. Braham's reception was uproarious. The great veteran sang two of his favourite ballads, "Stand to your Guns" and the "Bay of Biscay," which he delivered with immense energy and fire, and with the finest dramatic expression. It is impossible to describe the enthusiasm that followed both of these efforts. Each was encored amid a tornado of applause. A modern ballad, the name of which escaped us, and the tune of which was not familiar to us, was substituted for "Stand to your Guns," and was rapturously received by the audience. Perhaps the most tremendous encore of the evening was awarded to the "Bay of Biscay," which the veteran sang and acted in the most extraordinary manner. The whole audience rose as if by general command, and cheered, clapped, and stamped, and waved their hats, kerchiefs, and palms, as though they were one infuriated animal. The scene was exciting to a degree. To many of the auditors the Braham of forty years ago appeared to have been resuscitated, and to have favoured them with the same wondrous and inspiring tones that stirred them and delighted them in days of yore. Mr. Braham never achieved a greater triumph than he did on Wednesday last. The veteran also sang a duet of his own composing, "Gallop on gaily," with Mr. Sims Reeves, which obtained another tremendous encore.

The pianoforte performances were, a fantasia of Wallace's, by Kate Loder; and a concerto, composed and played by Mr. W. H. Palmer. Mr. Wallace's fantasia is a brilliant and effective composition, and was capitably played by Kate Loder. Mr. Palmer was a pupil of the Royal Academy, where he obtained a King's scholarship. His concerto has considerable merit—enough, indeed, to lead us to hope for better things. His performance exhibited both taste and energy.

Vivier was received with immense applause. Schubert's plaintive and tender air in D minor afforded the great horn player a fine opportunity of exhibiting his exquisite method of phrasing to advantage. Nothing could be more finished, or more instinct with tenderness and expression, than his reading of this melancholy ditty, to which the audience listened as if with one ear and one suspended breath, while the tones of the instrument stole forth as though they were born of the listening air, and had sprung freshly into life from Nature's lips. We have rarely heard Vivier play with more touching pathos. His performance was applauded with the utmost enthusiasm.

The remainder of the performances must be dismissed with a few lines. Mr. Sims Reeves sang Beethoven's "Adelaida," with intense expression and feeling. He was in splendid voice. The Misses Williams gave an indescribably lovely and simple duet of Mendelssohn, "O wert thou on the croud blast?" as none but the Misses Williams can do, and were loudly encored. Mr. Leffler sang a spirited *cavatina* of Mr. Nelson's, "The Wind." Miss Poole introduced her own pretty ballad, "Happy heart," from Lavenue's *Loretta*. Miss Ransford sang "The Fairy Bride," and being unanimously encored, introduced a pretty ballad of Glover's, "I love the merry sunshine," accompanying herself cleverly on the pianoforte. Miss Nelson followed suit, in like manner, in a ballad called "Constance," which she sang with great expression, adding another to the many encores of the evening.

Messrs. Lavenue and Rockstro were the pianoforte accompanists, in which office they exhibited ability and zeal.

The hall was crowded to excess. Other novelties, we understand, are forthcoming, among which we may mention a selection from Macfarren's opera, *Don Quixote*, which will be acceptable to all lovers of real music, as providing them an opportunity of hearing a portion of one of the finest dramatic works of modern time.

#### PROVINCIAL CORRESPONDENCE, MUSIC AT MANCHESTER.

(From our own Correspondent.)

THE last week's *World* duly made its (weekly) appearance on our breakfast table, and we were pleased to see our faithful and enthusiastic, but perhaps too hurried, account of the second great "Jenny Lind Concert" in its columns. On Saturday last the committee published the financial result, and on Monday, New Year's Day, the Treasurer, J. C. Harter, Esq., and the Rev. Canon Clifton, chairman of the committee, waited upon Mdle. Lind, at Crumpeall House, as a deputation from the general body of the committee, to express their acknowledgments, when the Rev. gentleman read to her the following address, which is given with the description of the accompanying testimonial from the *Manchester Guardian* of Wednesday.

"Manchester, January 1, 1849.

"Mademoiselle Lind.—In the name of the general committee of the Lind Concerts, we have been requested to convey to you their warmest thanks for the noble and disinterested assistance you have kindly rendered to the cause of charity.

"You are already aware that the large sum of £2,512. 18s. 11d. has been raised through your generous aid, and you will rejoice to learn that this splendid result of your exertions has made it no longer doubtful that the erection of an additional wing to our Infirmary, will, at no distant period, be accomplished. No words of ours will adequately express our deep sense of obligation for your kindness: we trust, however, that you will receive a better and more enduring return than any we can offer, in the consciousness of having done good, in the future blessings of those sufferings you shall have been instrumental in relieving, and in the approval of Him who has given you the disposition, as well as the ability to benefit your fellow creatures.

"We beg to assure you that, however highly we may estimate those distinguished talents which have gained for you a well merited celebrity in every country in Europe, we value still more highly that benevolent spirit and those sterling qualities of the heart, which secure for you the respect and the affection of all who have the happiness to know you.

"One favor still we have to ask of you, and that is, that you will be kindly pleased to accept from the committee, the present, of which we are now the bearers. We hope that you will receive it as a memorial of Manchester, and as a sincere and grateful acknowledgment of your valuable and gratuitous efforts for the alleviation of human suffering.

"Wishing you, in our own names, and in the names of every member of our committee, the enjoyment of many years of happiness, we are, with every sentiment of esteem, yours very truly and obliged,

"J. C. HARTER.  
R. C. CLIFTON."

"To Mademoiselle Jenny Lind."

The testimonial consists of a very handsome dressing case of Coromandel wood, very elaborately and elegantly fitted up, and with silver mountings,—the manufacture of Messrs. Edwards and Co., of London; and a beautiful necklace of pearls, with elegant diamond clasp or centre, supplied by Messrs. T. and J. Ollivant, jewellers, &c., of this city. This rich and appropriate ornament is formed of a single row of fifty-nine pearls, with a very handsome centre, composed of a cluster of diamonds, suspended from which is a large pearl of pear shape. This diamond centre, with its pendant pearl, can be detached and worn as a brooch. Upon a silver shield, inlaid in the dressing case, is engraved the following inscription:—

"To Mademoiselle Jenny Lind, through whose gratuitous services at two concerts, on the 19th and 21st of December, 1848, the munificent sum of £2,512. 18s. 11d. has been realised towards the erection of an additional wing to the Manchester Royal Infirmary, this dressing case,

together with the accompanying necklace of pearls, is presented by the committee, as a sincere token of gratitude for her generous services, and with their best wishes for her future welfare and happiness.—*Manchester, January 1, 1849.*"

The insertion of the above needs no apology: your readers must be gratified to hear of such a well-earned tribute.

A fortnight ago you desired us to forward our own notices in preference to any from the local papers. Now Christmas is a time for taking stock, and for festive engagements, which, much to our regret, prevented our attending any of Jullien's concerts last week: yet, lo! behold on the next page to our article, on Saturday last there appears an admirable notice, headed "Jullien's Concert at Manchester (from our own Correspondent)!!!" We should have been delighted had any other Correspondent furnished you with such an original critique; but it so happens that the said notice had already appeared, word for word, in the *Manchester Guardian* of the Wednesday previous! The writer ("Sigma") is our most excellent friend—and what will he think of us (or you) for thus appropriating the whole of his admirable article, without acknowledgment—not even his Greek initial—but "from our own Correspondent!" Pray explain this in your next, or he will have a scurvy opinion of us. We have not the talent nor the opportunities, even if we had the time, to furnish such *feuilletons* as the clever and experienced writer in question; but we must not be thought thus to appropriate his productions.\*

The programme for the next Hargreave's Choral Concert has appeared, and sorry are we to say, it is, although again an excellent one of the kind, still only a "Sacred Selection," and not an oratorio in its integrity. The reasons we have heard assigned for this are, that with the exception of the "Messiah" and "Judas" of Handel, Haydn's "Creation," Mendelssohn's "Paulus" and "Elijah," there are no oratorios that will go down with the public—consequently in Manchester we may wait in vain for any other entire work of the immortal Handel, to say nothing of the "Palestine" of Dr. Crotch, sundry works of Spohr, or one by a departed musician of this city, the "Martyr of Antioch," and many others "too numerous to mention." Well! so it is decided by abler and more experienced heads than your correspondent—and the decision may be good expediency—we cannot think it can be good taste. We will endeavour to send you a report of the performance for the *Musical World* of the 20th. Jullien did wonders both on Wednesday and Saturday last, drawing audiences numbering respectively upwards of 4000 on the first, and above 5000 on the last occasion; he comes again for his "Benefit" on Tuesday next. Verily, Jullien, thou art indeed, as "Sigma" styles thee, "Jove!"—"Jupiter Tonans" too! With what tact has he availed himself of the reaction on the public mind, which makes every man, woman, and child just now so superlatively loyal, to present the national anthem in such a new, grand, and exciting form! It has been tumultuously received here on each repetition.

A concert is to be tried here, on Saturday next, on Jullien's scale of charges—viz. 1s., 1s. 6d., and 2s. 6d. with a first-rate party of vocalists, at the Free Trade Hall, no less than Miss Birch, Miss Whitnall, Mr. Sims Reeves, and Mr. Whitworth, and no doubt it will be a successful experiment. You see we get more and more a musical city, in which there certainly never before was such a very musical Christmas.

#### MUSIC AND THE DRAMA AT LIVERPOOL. (From our own Correspondent.)

As I could not find time to write to you last week, I shall

\* The omission of the initial, and the name of the *Manchester Guardian*, arose from a mistake not worth explaining.—ED. M. W.

be forced to give a very brief account of the performance which took place at our Theatre Royal, on the 22nd of December, for the benefit of the widow and children of the late W. J. Hammond. The theatre was crowded in every part, and presented a most splendid spectacle.

The pieces were the operatic drama of *Guy Mannering*, a concert, and the *Loan of a Lover*. Miss Cushman, whose impersonation of Meg Merrilies first proclaimed her to be one of the greatest dramatic geniuses of the age, kindly offered her services to perform in that character. Miss Emily Grant was Julia Mannering; Miss A. Romer, Lucy Bertram; Mr. Charles Romer, Henry Bertram; Mr. Corri, Gabriel; Mr. Rogers, Dandie Dinmont, Mr. Ormonde, Dirk Hatterick. In fact, I never before saw the piece so strongly cast in Liverpool; each *artiste* engaged seemed to do the best. Where all was so good it is difficult to single out one person for praise, but I cannot pass over the singing of Miss Grant and Miss Anne Romer, without comment. I never before heard these ladies sing with so much effect; they gained loud applause, and were encored in several of their vocal efforts. At the conclusion of one of her songs, a bouquet was thrown to Miss Anne Romer, which was handed to her, amidst great applause, by Mr. G. Stoddart, the Colonel Mannering of the evening. Mr. Charles Romer sang several old favorites, and was encored in "Scots wha hae," a song which I thought rather out of character with the situation. Mr. Rice made an admirable Dominie Sampson—he was not only comic as usual, but in the serious parts he was unusually impressive. Mr. Alfred Ormonde, both in voice and appearance, was the beau ideal of Dirk Hatterick.

Miss Cushman's wonderful performance of Meg Merrilies has been so often praised, that it will be useless for me to say more than that she created the usual effect. The choruses all went capitally; in fact, the whole performance, considering the brief time allowed for rehearsals, and the fact that many of the performers were total strangers to each other, was one of the best we have seen.

This was followed by a concert in which Miss Whitnall, Miss Romer, Miss Grant, Mr. Morrow, and other professionals took part. The performances were concluded with the musical drama of the *Loan of a Lover*, in which Miss Grant and Mr. C. Rice appeared to great advantage as *Gertrude* and *Peter Spyke*.

The receipts amounted to upwards of £220, almost all of which will be given to Mr. W. J. Hammond's family. Too much praise cannot be given to the committee, by whom the arrangements have been carried out at considerable personal trouble and expense.

M. Jullien paid us his annual Christmas visit last Friday evening, on which occasion the Concert Hall was densely even inconveniently, crowded, long before the concert began, many hundreds of people being turned away from the doors. As you have had so many admirable notices of M. Jullien's concerts, it is hard to say anything new about them; but I must state, that everything was received with great and unbounded applause. The "Drum Polka" and the "Caledonian Quadrilles" excited the audience vastly, many of whom, I am sure, have by this time purchased copies of them, for private use. The selections from the *Huguenots* did not produce the sensation I expected, the separate *morceaux* here, as at Manchester, not being distinctly marked. Great disappointment was felt by the audience at the non-appearance of Madame Anna Thillon, whom severe indisposition (as you are aware) has kept a prisoner at her house for some time. Madlle Nissen, however, had been engaged by the indefatigable *chef d'or-*



*chestre*, and she, to those who have not seen Thillon, was an ample apology. She sang a cavatina from *I Puritani* with great power and sweetness, and received a loud encore. Her next attempt was, I think, very injudicious: this was "In questo semplice," which, sung by a *soprano*, and after Alboni, was, to me at least, a disappointment. "God save the Queen," (Jullien's new arrangement,) was among the features of the programme.

Our Theatre Royal is now open under the direction of Mr. H. F. Aldridge, but up to this time the support awarded to him has been very meagre. The reason of this is, that he has only played old pieces, with the most unattractive company we ever yet saw at our principal theatre. But better things are promised. Mr. Mackay, the celebrated delineator of Scotch character, is going to pay his farewell visit to Liverpool; after which we are to have Harrison, Borroni, and other members of the Covent Garden Operatic Company, to perform in operas. The dramatic season at our Amphitheatre has commenced with great spirit. We have had Miss Cushman in several new characters, and a glorious pantomime—one of the best, in fact, that I have seen in Liverpool for years—full of good tricks, fun, and scenery. Miss Cushman performed the character of Bianca in the *Italian Wife*. As a piece of tragic acting, I think it is the finest I ever saw in my life; she excited the most uproarious applause, and at the conclusion was led on by Mr. Copeland, who, in addressing the audience, said that in his whole professional life he never saw anything equal to the display of that evening. Our Liver Theatre is also doing well: the manager has a good company, and has produced a capital pantomime, which draws him crowded houses nightly. We have plenty stirring in the musical and dramatic world next week. Jenny Lind gives her concert for the benefit of one of our hospitals next Saturday (your day of publication), which it is expected will produce upwards of £1000. Already every available seat that can be secured is taken. The officers of the garrison give an amateur performance for the Northern Hospital, at the Adelphi Theatre, next Monday evening; on which night also Jullien gives his second concert at the Theatre Royal, when Thillon and a new German *basso* are announced as positively to appear. Of these matters, and sundry others, you will *perhaps* next week receive a full, true, and particular account from your correspondent,

J. H. N.

Liverpool, Jan. 4, 1849.

#### DRAMATIC INTELLIGENCE.

##### HAYMARKET.

On Saturday evening the *Merchant of Venice* was produced with nearly the same cast as that which appeared before Her Majesty and the Court at Windsor Castle on Thursday. We were much pleased at having an opportunity of seeing Mr. and Mrs. Charles Kean perform in one of Shakspeare's serious plays; and the public in general appeared to partake of our feelings, as they flocked in crowds to the performance on Saturday evening.

The *Merchant of Venice*, with the exception of three parts, was not strongly cast. The strength of the company certainly lies in light comedy, and we should not quarrel with Mr. Webster for not having provided a stronger tragic corps, when we know that the laughing is always more acceptable than the weeping muse at the Haymarket. We are delighted to hear that our favorite, and everybody's favorite, Mr. James Wallack, has recovered from his severe indisposition, and is announced to appear on Tuesday next in his popular character, Don Caesar de Bazan. Mr. Wallack will be an inestimable

acquisition to the Haymarket company both in tragedy and comedy. We may now, with the aid of Mr. and Mrs. Charles Kean and Mr. James Wallack, anticipate beholding some of Shakspeare's tragedies performed in a complete and finished manner. But let us return to the *Merchant of Venice*.

Mr. Charles Kean's Shylock is an able and powerful performance. He seems to have applied to the character of the Jew his most sedulous study and attention, and to have derived therefrom an entirely original idea of its feelings and motives. Mr. Charles Kean does not render Shylock so dark and remorseless as all his great predecessors have done. He appears desirous rather to soften and humanise the sterner and more terrible features of the character, than to bring out all its demoniacal passions in the strongest light without relief. In his personification of Shylock he is anxious to win from the spectator his sympathy rather than to excite his hatred and horror. Whether Mr. Charles Kean be right or wrong in this view of the Jew of Shakspeare we are not prepared to say, and shall leave the adjustment thereof to subtler casuists than we pretend to be—but of one thing we feel assured, and that is, that there was no incompetency in Mr. Charles Kean's performance; that what he conceived he realised with exceeding truthfulness and power; and that the performance throughout was studded with numerous and striking beauties. His best scenes were that with Tubal, in which the passions of despair for his daughter's loss, or rather the loss of what she had stolen from him, and fiendish exultation at Antonio's ruin, swaying the Jew to and fro like fiercely contending elements, were powerfully expressed—and the trial scene, in which the true tragedian's powers are best tested. In both these scenes Mr. Charles Kean exhibited the highest art and the most admirable judgment. His exit in the last scene was a capital point, and elicited great applause.

The Portia of Mrs. Charles Kean was a beautiful, truthful, powerful and finished representation. In all the comic scenes she was gay without being hilarious, free without being familiar, light without being volatile, and witty without appearing conscious of it. In fact, one of Mrs. Charles Kean's greatest charms consists in—like Byron's Dodo—

"Never thinking of herself at all."—

and this is assuredly the great object of the art of acting. In the famous speech at the trial Mrs. Kean produced an immense impression. We never heard this most magnificent of all homilies delivered with more admirable point and effect.

Keeley's Launcelot Gobbo was as good as his Grumio, his Peter, or his Launce. He really comes out comically great in Shaksperian characters.

Of the other parts we shall speak at another time, concluding with a favorable word for Miss P. Horton's Jessica, and the manner in which she sang the introduced romance.

The performance obtained great applause throughout, and Mr. and Mrs. Charles Kean were honored with a recall at the conclusion.

The *Merchant of Venice* has been announced for repetition twice a week till further notice.

##### OLYMPIC.

The somewhat hazardous experiment of bringing out a drama of serious interest in one act, against all conventional or legitimate rule, has been tried, and with complete success, by Mr. Albert Smith; his new piece of the *Headman*, produced here on Thursday evening, having been listened to with breathless attention, and loudly and generally applauded at the fall of the curtain.

The drama is founded upon a story which appeared in

"Blackwood's Magazine," in August or September last; but the denouement has been entirely changed, the original possessing little, if any, dramatic effects, and this has been contrived with much tact, the interest culminating almost to the very last speech in the play, which, we may add, does not last much above three-quarters of an hour. In the first scene we find some students drinking in a tavern. Gerard (Mr. Leigh Murray), driven in by the storm, calls for some drink. He is recognised by Stephen (Mr. Kinloch) and insulted and turned out—being the son of the public executioner, which office is hereditary. We next find him in the house of Franz (Mr. Compton), a painter of church images, to whose sister Bertha (Miss de Burgh) he is engaged. His father, the headsman, Vander (Mr. Stirling), has been wounded by the mob, and he must fill his place. He therefore comes, as there is an execution that very night, to release Bertha from her engagement. The noble-minded girl refuses to give him up: and more than this, declares that she will be near him on the scaffold. A powerful scene next follows between Gerard and his father, touching the execution, in which the former finds that he cannot get rid of the horrid task. The last scene represents the public place at Bruges, with the scaffold, by torchlight. Gerard, unnerved by a scream from Bertha, fails in his purpose. The mob are about to tear him to pieces, when Count Louis of Flanders (Mr. Norton) arrives. Gerard and Bertha entreat him to stop the execution; he cannot; and it is about to proceed, when Vander, driven, in this extremity, to betray a secret long kept, explains that his sister had, in early life, been seduced by Count Louis—that he adopted the child—and that Gerard is not his son, but the Count's. The office is therefore extinct. The joy of Bertha and her betrothed are complete: and the piece concludes with the acclamations of the people. It was admirably performed throughout. The young lady, Miss de Burgh, a *debutante* on the London boards, created a most favorable impression; she is young and very pretty, with a sweet touching voice, and an intelligence visible in everything she does. With a very little more experience she will take a high place as a youthful melo-dramatic actress. Mr. Leigh Murray had a good part, exactly suited to him, and he played it to perfection. His sufferings under the insults of the students, his love, and his agony on the scaffold, were finely portrayed. Mr. Compton's simple, good-hearted relic-maker was a quaint and amusing character, always coming in at the right place to lighten the serious interest; and Mr. Stirling's Vander was one of those effective melo-dramatic 'bits' for which his style is adapted. His costume was very striking.

The piece has been well put upon the stage—the last scene especially, representing the place at Bruges, with the scaffold dimly lighted by the cressets of the guards—the crowds of people, and the surrounding mediæval architecture was remarkably striking. At the conclusion Mr. Leigh Murray and Miss De Burgh were called before the curtain, and the piece was announced for repetition every evening, amidst renewed acclamations. The author was also called for, but he did not appear. The house was densely crowded in every part.

Taking into consideration the space of time to which the action is limited, the numerous incidents introduced, and the amount of interest excited in that brief period, we may pronounce Mr. A. Smith to have achieved a dramatic triumph.

PRINCESS'S,

The pantomime here, which goes better and better every night, is certainly the very choicest and most amusing of the year, and will have, if undoubted excellence can ensure it, a long and successful career.

Herold's opera of *Marie* is in rehearsal.

## ORIGINAL CORRESPONDENCE.

SACRED HARMONIC SOCIETY.

(To the Editor of the Musical World.)

"Nothing extenuate nor set down ought in malice."

SIR,—Although your Editorial fiat has been pronounced against the opinions of R. S. there are, nevertheless, many persons who may be deluded by his *ad captandum* style of writing, and mistaking

"Words of sound and fury signifying nothing,"

be led into precisely the error which R. S. wishes, I will, therefore, with your permission, and as he desires it, point out the misrepresentations in which he has indulged.

*Firstly*—R. S. quotes a paragraph from the Society's Report, which he *represents* as applying to Mr. Surman: the *truth* is, that paragraph was directed against certain parties who were, in 1838, endeavouring to sow dissent in the Society; and those very persons were amongst Mr. Surman's supporters, in 1848, when he was dismissed by the Society.

*Secondly*—R. S. says "A handsome tribute was paid to Mr. Surman in the Report for 1840, acknowledging his invaluable services;" but R. S. does not say what those services were:—simply *supplying the orchestra with copies*. I extract the passage:

"The committee feel called upon to do an act of justice to an individual whose unwearied attentions and active exertions, have been of the highest advantage in securing these results. The individual referred to, is Mr. Surman, the conductor, who also supplies the Society with the whole of the music that is required for the several rehearsals and performances. When it is considered of what importance it is that an orchestra should be well supplied as to the number of copies, and that they should be such as can be easily read, and may be safely relied upon for their accuracy—and when it is remembered what pains have uniformly and successfully been taken by Mr. Surman to fulfil all these requisites, it must be admitted that great praise is due to him for the facilities that are afforded to the orchestra of this Society, by the excellent manner in which it is furnished with copies."

The Society did not then know how well he paid himself for this particular work.

*Thirdly*—R. S. *misrepresents* the changes which have taken place:—he says, "Costa supersedes Surman:" (this is *true*, and who but R. S. doubts the improvement?) "Westrop takes the place of Perry:" this is not the fact, but a misrepresentation; for R. S. *must* know that Mr. Westrop is not the leader of the Sacred Harmonic Society; "and Brownsmith occupies Miller's post," and then he endeavours to create the inference that Mr. Perry and Mr. Miller have also been dismissed. This is not so. True, Surman was dismissed, and this "great fact" cannot too often be repeated; but the resignation by Mr. Perry and Mr. Miller of their respective posts was entirely voluntary.

*Fourthly*—R. S. says, "There have been petty quarrels and rancorous dissensions in the Society." This is another *misrepresentation*—in fact, a positive untruth.

*Fifthly*—R. S. endeavours to show, that because a conductor of note has been appointed, the orchestra increased to 700 performers, a new and improved orchestra erected, and the public pressing in to pay half-a-guinea for each seat instead of three shillings, these are signs of decay. This argument is not only *misrepresentation* but *absurdity*.

*Sixthly*—R. S. extracts from the accounts the results of certain performances to show the relative profits and losses. This is *misrepresentation*; for he should have waited for the balance sheets, under the new *regime*, to see if they will not tell a different tale.

*Seventhly*—R. S. says, in his first letter, "The Society have issued a circular complaining of the shattered state of their finances;" and when I stated that he had misrepresented facts, he most unfortunately for himself, proves, in his second letter, the very charge by extracting part of a circular which runs thus:—"As this arrangement is proposed under an urgent necessity for *improving* the funds of the Society, &c," and because, from the great improvements which have been effected, considerable outlay has been incurred, he assumes that the Society's finances are shattered.

*Eighthly*—R. S. says "The Society wish for improvement by great leaps." I reply they do not, but are going the proper way to secure it—gradually and surely.

*Ninthly*—R. S. says "We have brought into our orchestra the lame, the halt, and the blind;" and knowing more about this matter than R. S., I simply reply, we have not done so; but, on

the contrary, we have requested those whom we know to be incompetent to retire. A case has come to my knowledge of one of these incompetents who had been weeded out of our orchestra, having immediately been admitted a performing member of Mr. Surman's society.

*Tenthly*—But as this concerns the press solely, whom R. S. also lectures for preferring Costa to Surman, I will leave the press to deal with him on this head.

*Eleventhly*—R. S. says, "Singers are stuffed into pigeon holes where they can neither see nor hear." This is a bit of romance, destroyed however by the two negatives.

*Twelfthly*—R. S. says, "The old Society must be at present great losers." On that point, R. S. can know nothing. If he will wait a little longer this *misrepresentation* will be officially corrected by the balance sheet.

R. S. says, "It would be satisfactory to him if his misrepresentations were pointed out." I have done so; and he need not remain in that state of ignorance which he calls blissful and innocent. Were I given to quotations, I might say—

"Doubtless the pleasure is as great  
In being cheated as to cheat;"

But as R. S. knew of these misrepresentations before I recounted them, and I repeat this "bold" assertion advisedly, although R. S. states it to be "absurd and untrue," the lines may not apply.

The *non sequitur* which R. S. indulges in is delightful. "If he be ignorant of my name, how can he declare that my reasonings have been refuted?" or he might say, in other words, if I am arguing with a man, and don't know his name, I cannot refute his arguments.

But, Sir, I will not enter into the literary merits of R. S.'s letter, for you have sufficiently decided them by your own foot-notes. Nor will I enter into the mysterious connection between *Homer, Dante, Milton, and Surman!!!* Truly it has been said, there is but one step from the sublime to the ridiculous.

Neither will I enter into all the discrepancies observable in R. S.'s two letters, merely drawing attention to one which is forcible. In his last letter he says, "I further mentioned, that in consequence of the injustice of the old Society to Mr. Surman, a new Society has arisen, which had *nominated* him as its conductor." Now, what R. S. really did say was, "Mr. Surman answers for himself in the *establishment* of a new Society." Neither will I enter into the mysteries of "building of houses," "planting of trees," "guardianship of angels," nor "genii," excepting to remark, that with reference to the interesting story related by R. S. of Mr. Surman being a genie whom we could not get into the *box* again,—we did better, we put Costa in instead. Neither will I talk about "Solomon," or "DEMONS CONJURED UP AND DOWN, AND SPELL-BOUND SPIRITS BOXED OR BOTTLED IN FOR A THOUSAND YEARS;" or "the perfumes of Araby," or "Paradise Lost;" all which romantic rhapsodies have nothing to do with the subject; but merely content myself with again warning the public against the letters of R. S., which I have proved are intended to deceive.

Trust "not the voice of the charmer, charm he never so wisely."

In conclusion, Mr. Surman may well exclaim,—

"Save me from my friends."

Not only does R. S. describe him as a Builder, an Horticulturist, a Guardian Angel, a Genie, and a Great Poet, but he is also a Philosopher, "amongst those useful men who have brought Philosophy from the *aristocratic* Heaven (how long have the Heavens been so governed?) to dwell with ordinary men."

Enough. I advise R. S. to leave off writing big words, which may pass with the readers of a country newspaper, but if he really wish to shine in the columns of the *Musical World*, let him first understand his subject, and then treat it honestly, stating his case in plain, didactic, unromantic language.

"Est modus in rebus, sunt certi denique fines  
Quos ultra citraque nequit consistere rectum."

I am, Sir, your's most obediently,

A MEMBER OF THE SACRED HARMONIC SOCIETY.

London, Dec. 23, 1848.

P.S.—Beg pardon—the final great misrepresentation I have

overlooked. R. S. says, "The conjurors (meaning the 'Sacred Harmonic Society') finding the name of Costa will not suffice, are, it is currently reported, about to try another." This report is without a shadow of foundation, and, I am in a condition to prove, can be traced to *Mr. Surman himself*.

#### THE CHAMPION OF THE LONDON SACRED HARMONIC SOCIETY.

(To the Editor of the Musical World.)

MR. EDITOR,—A really clever writer in the "funny line" is rarely to be met with now-a-days. Your facetious correspondent, "R. S.," would be invaluable to *Punch*. Only think of his Genie and Magicians, and his comparing Mr. Surman with Dante, Milton, and Homer. Fancy Islington, Paddington, and all the other *tons* in contention for the honor of being each the birth-place of the ex-conductor. Give "R. S." a "testimonial" to *Punch*, but do not give a written one, or he may print without leave, as other people have done before, which will look awkward.

Q IN THE CORNER.

P.S.—Don't you think the Genie would be glad to get into the box, if the Fisherman would but open the lid?

#### THE SACRED HARMONICS.

(To the Editor of the Musical World.)

SIR,—Will you allow me a small space to reply to the letter of "One determined to uphold the Sacred Harmonic Society." Conscious of having already trespassed rather largely upon your indulgence, I will be as brief as possible.

First—Your correspondent, by his signature, unwillingly bears witness against himself and corroborates the truth of my previous statements; for if the Sacred Harmonic Society were not in great danger of falling, why should he express so violent a determination to uphold it? I do not doubt his will, but I doubt very much his power, for he has undertaken a task, compared with which the labors of Hercules were light indeed.

Second—Your correspondent refers to increased subscriptions, but writes not one word about the enormous outlay by which they have been obtained. Some persons throw sprats in order to catch herrings, others are so foolish and unlucky, as to throw herrings and catch only sprats in return.

Third—What is the meaning of that hypocritical, jesuitical, and deceitful word, "successful." If it be meant that in no former year have the concerts of the Society been so profitable, why should a lachrymose circular be issued, complaining of "the urgent necessity for improving the Society's funds? If "successful" do not mean "profitable," what does it mean? I do not know who your correspondent may be, but such a style of writing savours strongly of the "artful dodger."

Fourth—Your correspondent writes that I shall one day be convinced that "honesty is the best policy." Was it then by painful experience that he himself was taught the lesson? If I may be permitted to judge from his dishonest insinuations, he seems as yet to have learnt his lesson but imperfectly, and is therefore by no means qualified for teaching it to others, since it is universally acknowledged that good example animates far more than precept. He also affirms that "all my assertions are wholly untrue," and declares that "I do not scruple at any misrepresentations." This is not the first time that some of those who are connected with the Sacred Harmonic Society have made "grave and serious charges," without any foundation, against those who may have incurred their displeasure. Fortunately I am not within reach of their claws, so that such charges rebound from me "like hail from a pantile." Your correspondent would do well to recollect the fable of the viper that bit at a file, as it may save both his time, teeth and temper. Indeed, he is quite right in retiring from the controversy altogether, and truly writes "that he can gain no honor from it," though for a different reason from that assigned by him.

Fifth—I stated the probable resignation of Costa as a report only, and may mention that it came to me from several quarters, the reason assigned being, that the committee had advertised and hurried on the performance of the *Messiah*, without having previously consulted their able conductor, and without giving him time to drill the "awkward squad." Such a proceeding appeared



to me inexplicable, unless the committee did intend "to try another name." The committee were far too much masters of the late conductor, thwarting his plans for the improvement of the Society's performances. Costa, for the sake of his own reputation, must become the master of the committee. It may not be very pleasant for them to be reduced to their proper level, but the only chance of the salvation of their society is, in having a man of real musical talent to hold them with a tight hand, and thus save them from the consequences of their own ridiculous incapacity. The discordant singers and inharmonious fiddlers must be placed according to Dr. Spohr's suggestions, behind Mr. Chipp's drums; the only difficulty will be in finding a place large enough for them. Some of the members of the committee may at first feel themselves rather awkward in this new position, but will soon get used to it.

Sixth—Your correspondent calls the New Society "rickety." If it be so, he should remember that careful nursing and nourishing food soon cure "the rickets," but I am afraid the disease which afflicts the Old Society is a "galloping consumption," which, every one knows, must terminate in death.—I remain, your obedient Servant,

R. S.

January 3, 1849.

## THE SACRED HARMONICS.

(To the Editor of the Musical World.)

SIR,—I have noticed with much gratification, some very just remarks of your clever correspondent, respecting the Two Sacred Harmonic Societies. Having long been connected with the old society, and out of sheer respect to Mr. Surman, a subscriber to the new one, I think myself justified in passing a few remarks on the subject too. I am sorry that things have been so unpleasant, and still more so, when I consider that the Society I took so much interest in, is the sole cause. I allude to the Sacred Harmonic Society, at least to its committee. I will not rake up all that took place in the first instance, as that is well known to the public generally, but will confine myself to the conduct of the committee of the old Society of late, at which I am thoroughly disgusted. The first question was when the new Society was formed, how shall we crush them—their conduct proves this. The first means employed, was an engagement of the Greatest Guns in the profession, which, as your correspondent truly says, they can ill afford, to decoy all from Surman to themselves. This in itself is quite honorable, and of which no one ought to complain. But as they can't by pure merit of their Orchestra suppress our endeavours to ascend the Hill, they have recourse to the most paltry means. They won't fight on level ground, very well knowing that they can't gain in that way a "glorious victory," but carry on a system of low cunning, of running into, making sore attempts to dislodge the whole fabric at one blow, because we see, that so sure that as an oratorio is advertised by the new Society, have it the Old one will, both before and afterward if possible, to saddle us with all the expenses of an empty house (as they must think) by bringing in contact a set of incompetents with their all powerful professionals and mighty conductor; by such means, I very well know they won't beat us. How much better would it be to look over and attend to their money matters, instead of wasting it in such fruitless attempts; it is at least a great risk when the same oratorios are so often jumbled up together at one time—with this I am disgusted.

I will now refer to their behaviour to their exconductor since the London Sacred Harmonic Society has been in existence. By virtue of subscription, every one is entitled to a ticket for a subscription concert, and members of the orchestra also have their tickets by only going to the rehearsal room for them, without staying to the rehearsal. Now, to my certain knowledge, their old conductor who still belongs to the Society, was kept without his tickets, although he had been in the rehearsal room on the Tuesday previous to a concert in question: well, he presented himself, and was ordered to go back, and in order to go as a prominent and respectable man, produced a half-guinea ticket, and was shown to a reserved seat! Now Sir, at a concert of the new Society, one of the leading of the committee men of the old Society tried to push himself into the body of the Hall (a 3s. post) with a one shilling ticket, and was before thrown over the balustrade in

the attempt, and, if I am not much mistaken, employed others at different parts of the house to carry on the same game. Is not this disgusting? Reviewing the matter as I have, I will devote my interest entirely to Surman and his progressing undertaking. I admire the man, and believe him to have been very unhandsomely treated, and will therefore stand by him to do all in my power to assist him as I have before said.

May I call your attention to one point which is to me most obnoxious, as well as to many others, that is the applause that is manifested at oratorios. Remember that the most beautiful parts of scripture are applauded or hissed, as likely to be one as the other, according to the merits of the singer. I say Sir that this is sad profanation. It is that character of applause that brings the word of God down to the level of the *Beggar's Opera*, or any such work. It ought to be received and given at Exeter Hall, as it was at first given to and received by man, but now it is made a ground work for not only operative applause or otherwise, but for the most hateful feeling, to fight its malicious battles on. When poor Mendelssohn died, the *Elijah* was just about to be performed, and an order was given out that in consequence of his death, no applause was to be given throughout the evening. Now, to this I say, do men respect Mendelssohn more than their God?

I know many pious persons who won't hear an oratorio on this account: it is most repulsive to religious feeling, and I do trust that as the new Society has for its President and Secretary, two clergymen, that they will set to work with others of the committee, and take such steps as will carry out these sentiments, and thereby teach the public that an oratorio is a religious performance, and not an operative exhibition. I feel that I have occupied your attention at great length, not that I have said too much on this subject, but that I have encroached too much on your time and pages.—Believe me, Sir, to remain your obliged servant.

A CHORUS SINGER.

## THE VOGLER THEORY.

(To the Editor of the Musical World.)

"Lay on, Macduff,  
And damned be he that first cries, hold, enough."—*Macbeth*.

"There are more things in heaven and earth, Horatio,  
Than are dreamt of in your philosophy."—*Hamlet*.

"Der VOGEL-füger bin ich ja!"  
*Mozart's Zauberflöte*.

SIR—It was not my intention to prolong the discussion upon the VOGLER THEORY, but having proposed it to the musical public, I am bound to answer all who are reasonably opposed to it. As the case stands at present, it appears to me that the popular opinion is against it, and much ill feeling exists towards me for introducing it to the notice of your readers. Let them, however, abuse me as they will, I shall still continue to advocate it, for I cannot but think it a pity that any *march* in our art should be clogged and impeded by prejudice, or party-feeling. I readily confess I have not adopted the *pacific* or *soothing system*, with those who have been most *frantic* in their denunciation of *Vogler*. Had I followed my friend Teutoniuss's plan, I might perhaps have won proselytes where I have created enemies. I see the error of this, and do not feel myself above correcting it.

It must however be remembered that the most irrelevant, frivolous and vexatious objections have been made, and the greatest personality and abuse have been heaped upon me in the course of this discussion; therefore, for the past, I need offer no excuse to my opponents, and for the future I shall take different ground. The only one to whom I have been *unjustly* severe is *yourself*, although you have said the least of any upon the subject; and to you I therefore think it but fair to say, I am ready to recant any expressions which you may deem offensive or insulting.

In scanning all that has been advanced in deprecation of the new theory, I can only gather the following:—

First—Mr. Mollineux objects to Vogler's system upon the following ground, viz.—that out of the seven triads which Vogler gives, as the basis of his system in the major mode, some are disproportioned to the rest. Need I go over the same ground, Mr. Editor, having already answered Mr. M. fully upon that subject in my letter, page 760, of your journal? He has not said one word in reply, that either bears upon the subject or warrants the necessity

of any rejoinder from me, and therefore I consider that Vogler has in no way suffered as yet from that gentleman's objections. Nevertheless, in case we may have misunderstood each other, I will go so far as to say, that Vogler, were he living, would doubtless fully admit that which Mr. M. has laid so much stress upon, viz.—that the temperament of some chords differs from that of others; but what, I ask Mr. M., has that to do with the Vogler theory? Let not Mr. M. remain in error upon that subject; the system which I have introduced to the notice of the public goes not to correct the imperfections of Nature, but to account for their existence, *SUCH AS NATURE HAS PROVIDED THEM*, in the most satisfactory and ingenious way, and differently from other authors' modes of explaining them—a way by which the Theory of Harmony becomes more strongly impressed upon the mind than by the old system. Those chords which Mr. M. objects to, as imperfect, *are alike imperfect in all systems*; they are the self-same chords used by every theorist; and the only difference consists in Vogler's accounting for them in a manner not accounted for by others; but neither the chords nor Vogler's derivation of them affect the beauty of his system in any way. Let Mr. M. make some objections to the *radical* portion of Vogler's system, and I will answer him to the best of my ability. Mr. M. accuses me of having forgotten all I knew of that system, from the fact of my not shewing him how the chords are produced in the *minor scale*. Surely this is jumping to a conclusion in a strange manner! He says I have given unsatisfactory reasons for explaining those chords—*ergo*, I know nothing about the *Vogler system*! Mark this gentleman's mode of attack: he first objects to the *system*, on ground which *he cannot maintain*; and, when his objections are proved false and totally frustrated, he turns round and asserts I am not acquainted with my subject; and his reason is, because I have (in declining to publish any more upon the same portion of the subject) not given him such reasons as *he likes*. I consider, in giving the chords derivable from the *major scale*, I have sufficiently shewn the plan upon which Vogler founds his theory. If I am obliged to fill four of your columns in explaining the *minor chords*, merely because Mr. M. has the curiosity to see them, I may naturally expect to be obliged every week to continue my contributions to your Journal, instead of publishing the system in a clear and properly classified form, which I have announced my intention of doing. I assure Mr. M., while I declare myself thoroughly conversant with *Vogler's Theory*, that I have honestly stated my reasons for not explaining the *minor scale*. When Mr. M. praises Mr. Browne for "*beautifully correcting*" one of my "*scraps*," he obliges me to think he is not much acquainted with any musical theory whatever. For, in the first place, he supposes my "*scrap*" to be a bad specimen, written in ignorance (this is probably what he means by "*rough handling*"); in the second, to call Mr. Browne's example "*beautiful*" is somewhat at variance with the extreme delicacy of ear which he professes to have, and which he carries to such an extent that he cannot even endure the sound of certain triads, from the imperfect combination of their thirds. Of Mr. Browne's sequence I shall have to speak presently; in the mean time, from the manner in which Mr. Mollineux has betrayed himself in his last letter, I cannot any longer attach the least weight to his objections.

The next appears to be a total annihilation of the system on the part of Mr. Browne, who, in opposition to Vogler's assertion that "sequences cannot be made by subtracting 1," instantly produces a sequence which he puts forward as a proof that they *can*. This sequence, from its barbarous progression against all rule, goes very far to support the Abbé's assertion, instead of disproving it. Mr. Browne has evidently been a long time puzzling his brain to find out *one way*, at least, by which these sequences could be made to go; and, after all, the only way he could discover was an inadmissible and defective one. The skips in the tenor part, and the resolution from the seventh to the fifth, besides the doubling of the third in the soprano part, cannot be allowed in contrapunctive exercises. Mr. Browne asks to be shown a vol.-linked sequence, I beg to refer him to my letter in p. 520, vol. xiii., of the *Musical World*, he will there find one, and one that is used by no less a personage than BEETHOVEN! as I have already stated. The other is from "*A Chorister*," who deduces, from Mozart's dislike of a "*bran new mass by Vogler*," the utter fallacy of his *System of Composition*! I myself do not admire Vogler's music. I think

like the music of most theorists, and *mere* theorists, dry, uninteresting, and idealless: I believe that those who devote their lives to the rules and laws of music generally lose sight of every thing else, and are deficient in the *creative* portion of the art. Our greatest geniuses and master-minds have had something better to do in their art than to cogitate over rules. Bach, Handel, Mozart, Haydn, Beethoven, Cimarosa, Rossini, Purcell, &c., have never (if I am not mistaken) written theoretical works. Cherubini and Reicha are exceptions. The latter, however, composed very dry music, and Cherubini only wrote his work on counterpoint in the decline of his life, when the fount of his invention was dried up, and long after he had ceased to compose. The objection, therefore, of "*A Chorister*" can have nothing whatever to do with the goodness or badness of *VOGLER'S SYSTEM*!

As to "*Organist*," if he has any objections to the theory and will state them, I shall be happy to answer him without prejudice. Mr. Flowers is himself a Voglerian, and his quarrels with me have been chiefly of a personal character—therefore I now have nothing further to say to him upon that subject.

"*Teutonium*" does not put any faith in systems at all; but if he has a leaning it is to "*Vogler's*," as far as he has seen. Mr. Aspull, also, would like to know more of the system, and has advanced nothing against it that demands an answer. If there are any left who think they can prove it fallacious, let them step forward, and unless they advance insignificant and unimportant objections, I will try to defend the Abbé's wig against a phalanx. And let me urge those who are greedy of knowledge to cast aside prejudice, and consider the possibility of a system of harmony existing that is far better than their own. LET THEM AT LEAST CONVINCE THEMSELVES THAT IT IS NOT. Let them remember that gas and steam had their denouncers, their deriders, and their opponents, and that homeopathy still has a virulent opposition which it silently but surely parries;—with all this before their eyes, let them look into *Vogler's System*, and they will find enough to repay them, and to cause them to thank your constant reader,

JOHN BARNETT.

Clifton House, Cheltenham, Dec. 28, 1848.

#### AN ANALYSIS OF MR. JOHN BARNETT'S CHARGE.

(To the Editor of the Musical World.)

SIR,—I have collected together the sentences which exclusively profess to maintain Mr. Barnett's charge of plagiarism against me, his fellow student; and their nature will sufficiently prove either the *animus* of the charge or the insolidity of it.

I. "The only point which," Mr. Barnett thinks, "concerned him to notice, was the similarity and dissimilarity between Vogler's sequences and his own." Had Mr. Aspull written this, it would almost be pardonable, but Mr. Barnett knows as well as I do, the difference between cadences which I illustrated, and sequences which he illustrated. This kind of reasoning may deceive such a musician as Mr. Aspull, (it did, in fact, as I will prove) but would be easily seen through by an able theorist. This sentence is equally unjust to Schneider, who would not thank Mr. Barnett for appropriating his system of sequence. This, however, may be an unintentional mistake, and if so, very pardonable. Schneider did with sequence just what I have done with cadence; his, however, is far the most important discovery, although mine will be found useful.

II. "In consequence of that gentleman claiming the invention of certain progressions," (mark this word!) "I called the attention of your readers to" (sequences) "others, similar, by Vogler." *Cadence progressions* then, are the invention of Vogler? Mr. Barnett seems well read in the music before Abbé Vogler's time! I was, from the first, perfectly well aware of Mr. Barnett's motive for illustrating sequences, which was not done to demonstrate the reasonableness of his charge—he took an unreasonable amount of trouble to make me out a plagiarist, and it is a pity he did not do and talk of sequences in a more masterly manner; "*the biter is bit*." At any rate, I should have been an idiot indeed, to have claimed any cadence progressions, and I am sure Vogler never exposed himself by claiming them. Then what do I claim, Mr. Barnett?

No. 4.—In the *Musical World* of November 25, issues forth another deep meaning sentence, in the midst of columns devoted

to matters quite foreign to the point. "Mr. Flowers takes to himself the credit of a part of Vogler's theory;" (what part?) "without prejudice" (and some envy.) "I dispute his right to claim it; he abuses me in return;" (not calumniously as Mr. B. imputed to me!) "I then give specimens" (of sequence to prove my system of cadence belongs to Vogler) "extracted from Vogler, to show his claim is unfounded.\* How can Mr. Barnett talk of extracting from Vogler; he took lessons of Schnyder, (fewer than myself,) and like a naughty student gave faulty illustrations of sequences—this he undisguisedly calls extracting from Vogler. Both Vogler and Schnyder have reason to say, "preserve me from my friends," for they have been ill used in the late controversy by Messrs. Barnett and Co.

No. 4. The last letter of Mr B., which took up two columns and a half of the *Musical World*, disposes of the point at issue in the following conclusive manner:—"At the risk of being flooded, I will answer Mr. Flowers, by referring him to the first letter I wrote upon the subject" (I believe the sentence No. 1 contains all of an argumentative character in this letter—the readers may judge of its power), "which you have declared to be so 'insulting.' In that letter I said, Mr. F.'s cadences" (are Vogler's sequences!) "were built upon those of Vogler," (did then Vogler invent a system of cadences?) "and I gave some specimens" (of sequences!) "to bear out this assertion. I never said I had found the very same ones in Vogler," (which, sequences or cadences?—for both are to be found in his music,) "but that they were derived" (what were derived?) "from his system" (?) "I say it still. Mr. F. acknowledges he has no claim to cadence progressions" (I am glad Mr. B. gives me credit for some discernment!) "and yet he claims a slight deviation from them," (from cadence or sequence progressions I claim no deviation whatever) "and warns the profession from making use of" (my system of cadence) "them. I have nothing more to answer, and indeed I had no occasion to do so much." Had Mr. Barnett done much less, his logical powers would (from his position) have been considered greater; but he has done enough to show his incapability of supporting a debate, even in a feasible manner. Notwithstanding this, he glories in his triumph, I need not, therefore, desire to deprive him of his honors, when gained by the four surreptitious sentences I have quoted from his long letters. I conclude by giving a quotation from his (Mr. B.'s) dupe, (for so he was made,) Mr. Aspull:—"Permit me to observe that the theory of cadences so ably written upon and illustrated by John Barnett," (could any language be stronger?) "is perfectly well-known to the German student, more particularly in the neighbourhood of Darmstadt, where the Abbe Vogler resided." This short sentence prepared me for any duplicity emanating from the pen of this person. Every one who has read the letters of the late controversy knows that I first wrote of and illustrated cadences, which provoked Mr. Barnett to write of and illustrate sequences, for reasons I have already explained. Now Mr. Aspull tells us he has some published and some MS. works of Vogler; why then did he not refer to them? I wish he could copy out the first sentence of each of Vogler's works that he says he possesses in his "humble library." I will waste no more words on this professor. Let all well intentioned men caution others to avoid the method he has chosen, viz.—of writing down another at the expense of truth, and manifesting ignorance in the absurd endeavour. If I have omitted one sentence of Mr. Barnett's that bears more logically on his amiable and agreeable charge against me, I beg him not to spare me in the least, although I have no desire to take any mean advantage of him. If no better arguments can be suggested than these I have analysed, it would be folly in me to recur to this subject. I thank you, Mr. Editor, for the opportunities you have afforded me to defend myself on this occasion, and trust your readers believe that I have deserved a patient hearing.—I am, Sir, yours obliged,)

FRENCH FLOWERS.

P.S.—I wonder how the master of Theodore will instruct Mr. T. Browne how to construct a one-linked sequence, after the extraordinary mistake he has made! According to Mr. Barnett's law, the sequence of Teutonium is unmusical and forbidden. Mr. Barnett cannot make a one-linked sequence, I am quite sure. F. F.

\* How could Mr. Barnett logically call his exposition of sequences "extracts from Vogler," and in the same letter call them his "scraps." The mistake I made on this point was a compliment to his first statement, which statement, however, could not be correct if the other were so.

## REVIEW OF MUSIC.

"*The Musical Bijou*;" an Album of Music and Poetry, for 1849. Edited by F. H. BURNLEY.—D'ALMAINE and Co.

A VERY elegant and splendid annual, and hardly surpassed by any of its predecessors. The illustrating department has, in the present instance, been entrusted to divers hands, whereas, in former volumes, the entire designing and carrying out the designs devolved, we believe, on Mr. Brandard alone. In the book before us, we find that Mr. Brandard has furnished only one illustration.

The covers, designed and executed in gold and colours, are from the pencil of Mr. J. W. Mould, a gentleman who appears avaricious of becoming the modern Crichton, as he seems to fly his talents at a variety of subjects. The covers are very brilliant and tasteful, but the borders are something too elaborate, and convey a remote idea of confusion. The same may be averred of the "title and border," which, notwithstanding, is artistic and striking. The best illustration Mr. J. W. Mould has furnished is the "Presentation Plate," designed and executed in chromo-lithography. The border surrounding the vacant space for the name is novel and chaste, but the filling-up beyond the border is very indifferent, and is little better than a common chintz pattern. The frontispiece, lithographed by Brandard, from a drawing by W. Hunt, represents literally a lady in a *brown study*, that is, a lady dressed after the Mary Queen of Scots' fashion, reading a book very attentively in a boudoir, whose tints are all done in brown. The picture is well drawn, and the figure life-like and easy. The various objects in the old-fashioned room are brought out with vividness and distinction. The page of contents, designed by Mr. Mould, and written by J. Ewald, is done plainly in blue and gold colours.

Of the pictures in the body of the work we may notice the "Rose of Glenmay," which is a well-drawn portrait of an Irish girl. The face is characteristic and very beautiful, and the figure full of grace.

The music and poetry is hardly of the average merit. The contributors of the vocal portion are Messrs. C. E. Horn, G. Herbert Rodwell, E. Flood, Stephen Glover, W. H. Montgomery, Ann J. Mounsey, Sir Henry Bishop, Charles Salaman, Alexander Lee, G. Linley, F. N. Crouch, and Osmond G. Phipps. The poets are Mrs. Crawford, Thomas Clark, W. Jones, R. Nicholson, Winthrop Mackworth Praed, Esq. W. Bartholomew, Esq., Hugh Clifford, the Rev. J. W. Brown, G. Linley, and F. N. Crouch.

The most pleasing of the vocal *morceaux* are Miss Ann Mounsey's song, "An Evening Song," with excellent words by W. Bartholomew; a ballad by C. E. Horn, one by Herbert Rodwell, and one by Alexander Lee.

We have marked down some of the "Poets" in italics, because they are either unrecognised or unknown. We would not be severe on these gentlemen, else might we quote to their cost.

The instrumental contributors are Ricardo Linter, Stephen Glover, J. Fawcett, J. P. Barratt, and Lanbach, who have furnished quadrilles, polkas, waltzes, and others like.

We cannot forbear from noticing one great improvement in the "*Musical Bijou*" for this year; there is not so much music provided. The advantage of this is, the pieces are given in larger print, and carried on to several pages, whereas, before, each piece was generally restricted to one page. This is a great saving both to the publishers and buyers.

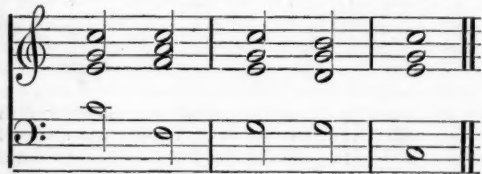


**THEORY OF THE DERIVATION OF THE NOTES  
AND THE ALTERED NOTES OF THE SCALE,  
Common Chords and Discords, in the Harmony from C in  
the Major and the Minor Modes.**

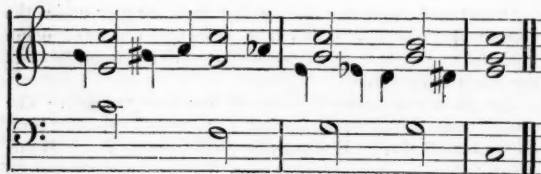
For the derivation of the notes of the scale from C, in both modes, to be harmonized with the three common chords only, let the notes of a pianoforte be tuned to the common chords from F, C, and G, and also from their third notes, A, E, and B, in the following manner:—



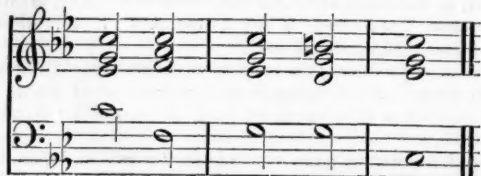
Harmony, with the common chords only, in the major mode:—



The same, with some altered notes:—



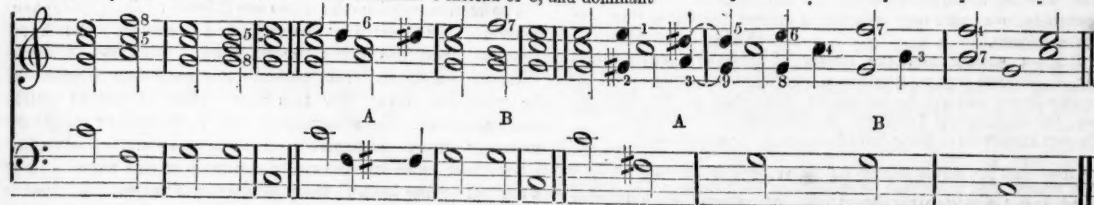
Harmony with the common chords only, in the minor mode:—



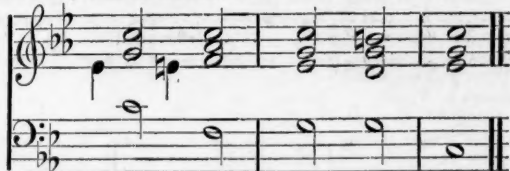
Harmony with common chords.

**DERIVATIONS OF THE DISCORDS AND DISSONANCES.**

Subdominant 6 instead of 8, and dominant



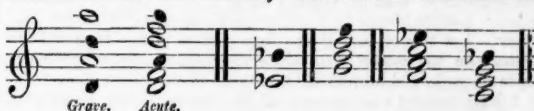
The same, with an altered note:—



F, C, and G are respectively the subdominant, tonic, and dominant bass notes in the harmony from C, which is one of the twelve key-notes in music. Discords are the sixth, seventh, ninth, and eleventh notes, which are added conditionally to the notes of the common chords. They are generally added to the leading chords; and their office is to enrich the harmony, and to strengthen it by supplying all the leading notes to the notes of their final chords; except to those notes which belong to themselves also. For example:—



Some of the discord notes are different in their intonation from that which is required by the common chorals only. For instance, the subdominant A, and the dominant D, make very bad fourth or fifth notes; the A is too grave by one-ninth of the equal tone for the dominant major ninth note; and the D is too acute, by the same interval, for the subdominant major sixth note. The dominant major ninth note is to be found by the acute D; and the subdominant major sixth note is to be found by the grave A. The subdominant and the tonic minor third notes, A flat and E flat, are already found; and the dominant minor third note, B flat, is to be found by E flat. These notes, B flat and E flat, are too acute, by the one-twenty-eighth of the equal tone, for the subdominant, and the tonic flat seventh notes, although they may answer the purpose very well, as the other notes of these chords will force them into accordancy. The subdominant F is too acute for the dominant flat seventh note by about one-eighth of the equal tone. It may be found by tuning it into accordancy with G, B and D; and the exact flat seventh notes of the subdominant and the tonic may be found in a similar manner.



Dissonances are the notes which temporarily defer the essential notes of a chord.

7 instead of 5. Subdominant 6 instead of 5, and dominant 7 instead of 8.

In the preceding and following examples, the alphabetic characters are intended as indexes to the several discords which occur there. A points out the subdominant sixth and the added sixth; B, the dominant flat seventh; C, the subdominant major, simple, minor, and diminished sevenths; D, the major and the minor third inversions of the sharp subdominant simple and diminished seventh; E, the subdominant major ninth and minor or major seventh; F, the subdominant eleventh, ninth, and seventh in both modes; G, the dominant ninth and seventh in both modes; H, a dissonance which is sometimes called thirteenth, and generally the sharp seventh; I, the simple seventh, on the inversion of the domi-

nant third note; K, the dominant minor ninth and seventh; L, the diminished seventh upon the inversion of the dominant third note, major mode; M, the dominant flat ninth and seventh, major mode; N, the dominant sixth and added sixth. When the tonic chord leads to the subdominant, it may be treated as a dominant chord; and when it leads to the dominant, it may be treated as a subdominant chord. Where such a variety in the colour of a harmony is required, a final chord may be substituted by that of its major or minor third or sixth notes. For instance, the chord from C may be substituted by that from E or A, or from E flat or A flat.

(To be concluded in our next.)

#### JULLIEN'S CONCERTS.

(From the Manchester Guardian.)

LARGE as the audience of Tuesday night was, that of Wednesday exceeded it by many hundreds. Not a seat in the gallery was to be had, and the "promenade" was a complete misnomer, by reason of the crowd. There must have been between four and five thousand present. This is a fitting return for M. Jullien's spirited exertions. There is no more liberal patron of music in the profession than he is; and no one who more entirely keeps good faith with the public, or depends with more trusting confidence upon the public for the reward due to spirited and liberal enterprise. And the cordial reception which he met with on both evenings, was a delicate expression of sympathy for M. Jullien in his late misfortunes, so bravely and honourably borne.

To the long list of accomplished solo performers which we gave the other day, we must add the names of Maycock, decidedly the best corno-bassetto (or bass clarinet) performer we have heard, even with a lively recollection of Willman; Rowland, the very clever young contra-bassist; Jarrett, one of the best horn-players we have, Puzzi and Vivier given in; Schmidt, the piccolo; and the drummer, to whom we do an unintentional injustice, by not being able to give his name. He is a first-rate artist indeed, and plays with such expression that we should feel particularly obliged if M. Jullien would write a solo for that interesting instrument, introducing some of his peculiarly happy effects.

Now to glance for a moment at some of the most piquant pieces of the piquant concert of Wednesday. As we have said, the "Caledonian Quadrilles" are among the best which Jullien has written. Some of the best of the Scotch melodies

are introduced, and given as solos by various wind instruments, with an effect peculiarly delightful and Jullienic. The finale, "Scots wha ha'e," given by Koenig on his spirit-stirring cornet, with an heroic energy equal to that of Braham himself, brings in the full power of the orchestra by way of chorus. The "Drum Polka" will become a universal favourite these Christmas holidays. If you want to hear the proper "effects" go on Saturday night, and hear the twelve side-drums execute their peculiar movement at the end of each strain, and confess that there is no instrument out of which Jullien cannot suck music as easily as Jaques can suck melancholy out of an egg. "Oberon" (you see we are exceedingly discursive) was charmingly played—how finely Jarrett gave the phrases for the horn—and the lovely andante from Beethoven's "Pastoral Symphony," so full of images of rural peace and beauty, was played with a delicacy which made us long for the whole symphony.

Maddie Nissen improved vastly on the second evening, as we had expected: she is a refined singer, and evidently a good musician. Nothing could be more highly finished than her "Qui la voce," which tests the greatest vocal powers; and she sang Alboni's famous Tyrolienne from Betly, "In questo semple," with such expression as to secure a rapturous encore. Herr Loven is a worthy pupil of the great Staudigl, who, we regret to learn, cannot leave Vienna at present, by reason of the uneasy state of matters there. Loven is young, and has a superb bass voice, with no mean powers of execution. He wants somewhat of his great master's fire; but this must come with increase of years and self-possession. He sang the "invocation" from *Robert le Diable*, with highly characteristic, gloomy expression. We shall hear him again

with great pleasure. The solo on the trombone by Cioffi was a surprising piece of execution upon a rather unwieldy instrument for solo playing, but which is second to none for certain fine orchestral effects. Richardson's flute solo was a marvel for clearness, rapidity, and brilliancy. He seems, with his dazzling and perplexing array of keys, to have enlarged the powers of that popular instrument; and, at all events, to have perfected its intonation.

The "national anthem" was never before arranged with such extraordinary effects and contrasts. Some of the variations would delight the most rigid contrapuntist for their strictness, while the most pampered melodist would revel in the sensuous beauty of others. But the finale beggars description or comparison. The roll of the drums, and the roar of the brazen-throated ophicleides and trumpets—(the strings and the lighter wind instruments being heard now and then, like the hymnal shouts of multitudes)—the irregular, dull booming of the monstre drum, sounding like the distant Tower guns fitfully heard amidst the more clamorous peals of the proximate artillery in the Park,—altogether give us a picture of loyal enthusiasm, and military pomp and circumstance, by the aid of sound alone, the like of which we never witnessed before. On Wednesday this tremendous finale was enthusiastically encored.

We have left ourselves space merely to say, that the instrumental adaptation from the *Huguenots* is one of the best things that Jullien has done. It seems to be a complete synopsis of the opera, the solos and concerted pieces being distributed among the best solo instruments. Barret's oboe solo (with viola obligato, admirably played by the violinist Blagrove), and the trio for oboe, corno-bassetto, and ophicleide, are certainly among the gems of the adaptation. But there are, besides, some exceedingly striking dramatic effects. Some of the best pieces are to be repeated this evening, we perceive, together with some novelties. We trust the audience will be equally large with that of the two preceding nights. Σ

#### PROVINCIAL.

**LINCOLN.**—(From a Correspondent.)—Mr. Mason, of the Cathedral choir, gave two concerts on Thursday, December 28, under the distinguished patronage of the Bishop of Lincoln, Lord Monson, Dean of Lincoln, Colonel Sibthorpe, M. P., Richard Whitton, Esq., the manager; and other gentlemen, resident in the city and neighbourhood. The morning concert of sacred music, was a selection from Mendelssohn's *Elijah*; Handel, Mozart, Neukomm's "Veni Sancti Spiritus," and Charlton's new song, "Elijah's Sacrifice." The vocalists were Miss Bayliss, from the Birmingham Concerts, who made her debut by singing "Elijah's Sacrifice," in a style, well deserving the applause awarded; Miss Corsnett, Mr. Mason, Mr. Lumley, Mr. Poole from Southwell Cathedral, and Mr. Coburn, from the Stafford Concerts. Mr. Cargill, of Southwell, presiding most efficiently at the pianoforte. About two hundred persons attended the morning performance; and a more numerous audience in the evening. From the applause given, and the numerous encores, all the parties must feel well aware that their vocal talent was highly appreciated by the audience. A young flute player, Mr. Wright, we are glad to learn, is a resident in Lincoln: he plays well, in tune, and will be a great acquisition to our concerts.

**LIVERPOOL.**—Miss Emily Grant's concert took place on Tuesday week, at the Concert Hall, under the patronage of the officers of the garrison. The reserved seats and gallery were crowded. Amongst the audience, were some of the principal families of the town and neighbourhood, and, altogether, the Hall presented a fashionable and brilliant appearance. Miss Grant's merits are so well known and appreciated by the public in general, that it would be superfluous to draw attention to them, but we cannot omit alluding in particular to the "Dashing White Serjeant," and the

"Highland Echo Song," the both of which were encored. Miss Grant was greeted with several bouquets from the reserved seats, which fell short of their aim, and were picked up by parties in the body of the Hall. Signor Paltoni sang with spirit, and was much applauded throughout the evening, and altogether, the result of the concert must have been highly flattering to Miss Grant.

**LEID.**—The performances for the benefit of the late Mr. Hammond's family, came off on Friday evening, at the Theatre Royal, before a literally crowded and brilliant audience, much contributed to, no doubt, by Miss Cushman having been announced for her celebrated character, Meg Merrilies, and Miss Emily Grant as consenting to re-appear on the stage (for that occasion only) as Julia Mannerling, and Gertrude, in the *Loan of a Lover*. Miss Anne Romer and Mr. Charles Romer, were the Lucy Bertram, and Henry Bertram. The lady sang very prettily, and the gentleman very fairly. They both, with Miss Whitnall and other vocalists, sang in the concert. In Julia Mannerling, Miss Grant introduced her popular song, "Sound the Pibroch," which was encored as usual. The *Loan of a Lover*, followed the concert, and did not conclude until about one o'clock, when few persons could be missed from any part of the house, a compliment paid to Miss Emily Grant, whose personation of Gertrude was the admiration of all. The performances netted £240 for the family of the late Mr. Hammond.

**BLACKBURN.**—Mr. Vandenhoff and Miss Vandenhoff, played here in the *Love's Sacrifice*, on Thursday night week last, when the theatre opened for the season, under the management of Mr. J. Walton.

**CHELTEMHAM.**—Messrs. Hale and Son's concerts on Thursday and Friday evening, were but thinly attended, though the performances and the performers were such as might have commanded a full house on each occasion—the vocalists consisting of the Misses Smith and Miss Ransford; the instrumentalists were Miss Loveday, Mons. J. Herz, and Mr. Blagrove. The company were highly pleased with the entertainments, and testified their approbation by frequent encores; a compliment which the fair vocalists certainly well deserved. Miss Loveday's pianoforte performances elicited the most enthusiastic applause; as did also those of Mons. Jacques Herz, whose execution and command of the instrument, evidenced a perfect mastership of all its powers. Mr. R. Blagrove was welcome as ever, and made his concertina "discourse most eloquent music."

**BIRMINGHAM.**—On Thursday night Jenny Lind gave a gratuitous concert at the Town Hall, Birmingham, for the benefit of the Queen's Hospital. The interest excited on the occasion was unprecedented, and from an early hour in the day, vast numbers of highly respectable persons continued to arrive from the principal towns throughout the district. There were three thousand persons present. The organ gallery was occupied by the band of the Dragoon Guards and the members of the Birmingham Choral Society. Shortly after the above hour, Madlle. Lind made her appearance, and was rapturously received. After an overture and duet by Madame Lozano and Signor Belletti, Madlle. Lind came forward and sang a grand aria by Rossini, and was again enthusiastically applauded. She next sang in a duet with Signor Belletti, and after that in a trio with M. Remusat and Mr. King. The piece was encored. In three other pieces, she also took a part, and concluded the evening's entertainment with the National Anthem, which produced a thrilling effect. The entertainment closed at ten o'clock, at the conclusion of which, Madlle. Lind proceeded to the Stork Hotel, where Mr. Thornton, the Mayor, presented her with a magnificent papier maché cabinet, as a testimony of the gratitude of the Lord Principal and Council of the Queen's Hospital and College, for her valuable gratuitous services in aid of the institution. The cabinet was inlaid with silver, 16 inches in height, 11½ inches wide, 16 inches in depth, Grecian shape, rich maroon ground, with elegantly painted Watteau compartments, filled with gold and pearl. It contained work box, writing desk, jewel-drawer, folio pocket, and secret compartment. The instruments consisted of silver scissors, bodkin, &c., elegantly engraved. The cotton reels were superbly carved in pearl. The cabinet was enclosed in a very rich rosewood case, lined with



velvet. The following appropriate inscription was on the cabinet :—"To Mademoiselle Jenny Lind, from the Lord Principal and Council of the Queen's College and Hospital, Birmingham, as a small testimony of their sense of obligation, for her very noble and gratuitous services at a concert held in the Town Hall, on behalf of the funds of the Queen's Hospital, December 28, 1848." The cabinet was manufactured by Messrs. Jenens and Betteridge. At a meeting of the committee of the Queen's Hospital, held on Friday, it was reported by Chancellor Law, that the gross receipts of this concert, were £1,300. It was resolved to erect a tablet in the vestibule of the Hospital, in commemoration of Madlle. Lind's liberality.

EDINBURGH.—On Wednesday evening, a very delightful musical treat was experienced by a highly fashionable company in the Hopetoun rooms. Signor Anelli delivered a lecture on vocal music and that the power to sing may be attained by all. The lecture was charmingly illustrated by performances on the guitar and pianoforte, which latter instrument was played by Mr. F. Anelli, and we have never heard his performance surpassed. The duets which were played had a fine orchestral effect, and the audience were delighted with the entertainment.—*Evening Post*, December 23.

#### MISCELLANEOUS.

MADAME DULCKEN.—The brilliant and fashionable concert given by this eminent pianist at the Royal Italian Opera, last summer, was inadvertently omitted in our index last week.

MR. BENEDICT has returned from a visit to Norwich, where he has been to make preparations for the concerts to be given by Madlle. Lind, in aid of the Norfolk and Norwich Hospitals, which concerts Mr. Benedict, who may be styled the musical king of Norwich, will direct.

M. PANOFKA has just finished *Six Romances sans Paroles*, for the pianoforte, of which report speaks highly.

VIVIER AND BENEDICT.—The romance, "Scenes of my youth," from Benedict's opera of the *Gipsy's Warning*, which Vivier played upon the horn at the sixth of Mr. Stammers' Wednesday Concerts, made so great a sensation that numerous special requests have been made that it should be repeated. Whether Vivier will consent we are not able to state.

MISS ANNE ROMER is giving a series of six *soirees musicales* at her residence in Newman-street. The first took place on Thursday.

MISS RANSFORD.—This talented and improving singer has given a series of six *soirees musicales*, the last of which took place on Monday, at her father's residence, New Oxford St. The *soirees* have been eminently successful.

THE SACRED HARMONIC SOCIETY have announced Handel's *Judas Maccabeus* on Monday next. The grand rehearsal took place, last night, under Signor Costa, whose manner of conducting indicates that he has completely mastered the score. A great treat may be expected from the performance. By the way—how about *Israel*?

TERESA MILANOLLA has re-appeared on the artistic horizon. She gave a concert, last week, for the benefit of the *Association des Artistes Musiciens* at Brussels, and has announced one on her own account.

PRINCESS'S THEATRE.—Herold's pretty opera, *Marie*, is in preparation at this theatre, and will be produced next week.

CARLOTTA GRISI.—The queen of *danseuses*, after concluding a long season at Hamburg, proceeds to Berlin to fulfil an engagement at the grand opera.

#### TO CORRESPONDENTS.

DERBYSHIRE.—*Vivier can play four notes together.*

STUTTGART.—*Rossini wrote Figaro, in Il Barbiere, for Zamboni, and not Pellegrini. The latter was a famous Figaro in his day.*

A CONSTANT READER.—*Our correspondent had better enquire of the bill-stickers.*

#### ADVERTISEMENTS.



#### CONCERTINAS. GREAT REDUCTION OF PRICE.

JOSEPH SCATES, Manufacturer of the Concertinas as Performed upon by Giulio Regondi, Mr. Sedgwick, &c., begs to state that, in consequence of the increased demand for these elegant and fashionable instruments, and the great improvements he has made in the machinery required for their construction, he is enabled to offer the best finished 48 keyed, double action Concertinas, at Ten Guineas, including a Case.

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Applications for Terms to be made, by letter, to the Manager, 76, Harley Street, or 214, Regent Street.

#### ANOTHER ENLARGEMENT OF THE WEEKLY DISPATCH.

THIS JOURNAL, at present the largest in existence—unrivalled for its early intelligence and uncompromising advocacy of the Rights of Mankind—will be

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A beautiful New Type has been cast, on which the DISPATCH will next year be printed.

Advertisers are respectfully requested to forward their advertisements on or before Friday Afternoon, otherwise no attention can be paid to them for the current number.

To prevent disappointment, early orders should be given to Mr. R. J. Wood, 139, Fleet Street, to whom Post-Office Orders may be made payable, or to any of the News-venders, in Town and Country.

## ST. JAMES'S THEATRE.

SEASON 1849.

## FRENCH PLAYS AND OPERA COMIQUE.

Mr. MITCHELL respectfully announces that the Performance of FRENCH PLAYS will be Resumed at this Theatre on

MONDAY EVENING, JANUARY 15,

BY THE PRODUCTION OF

## LE MAITRE DE CHAPELLE,

Music by PAER,

COMPRESSED INTO ONE ACT,

As Represented at the Opera Comique, Paris.

Barnabe, Gertrude, Mons. BEAUCE, Mlle. GUICHARD,

(Their first appearance at this Theatre.)

AND

AUBER'S POPULAR OPERA COMIQUE,

IN THREE ACTS,

## LE DOMINO NOIR.

Horace, Mons. COUDERC.

(As originally performed by him at the Opera Comique, Paris.)

Angela, Mlle. CHARTON.

(Their first appearance at this Theatre.)

The Performances before Easter will be selected from the following Repertoire :-

Le Maître de Chapelle	- - -	One Act -	Music by PAER.
Le Nouveau Seigneur	- - -	" - -	BOIELDIEU.
Le Tableau Parlant	- - -	" - -	GRETRY.
Le Valet de Chambre	- - -	" - -	CARAF.
L'Eau Merveilleuse	- - -	" - -	GRISAS.
La Double Echelle	- - -	" - -	THOMAS.
Le Bouffe et le Tailleur	- - -	" - -	GAVEAUX.
Adolphe et Clara	- - -	" - -	DALAYRAC.
Richard Cœur de Lion	- - -	Three Acts -	GRETRY.
Le Domino Noir	- - -	" - -	AUBER.
La Dame Blanche	- - -	" - -	BOIELDIEU.
Le Fidele Berger	- - -	" - -	ADAM.
Fra Diavolo	- - -	" - -	AUBER.

## ENGAGEMENTS.

Mademoiselle CHARTON,

(From the Opera Comique, Paris.)

Mademoiselle GUICHARD,

(Premiere Dugazon, from Brussels.)

Madlle. MOREL, Madlle. MARTIAL,

(From the Opera Comique, Paris.) (From the Theatre of Mons.)

Madame MANCINI,

(From the Theatre of Rouen.)

AND

Mademoiselle GARIQUE,

(From the Theatre Royal, Berlin.)

Monsieur COUDERC,

(From the Opera Comique, Paris.)

Monsieur BONNAMY,

(From the Theatre of Lyons.)

M. SOYER, M. BUGUET,

(From the Theatre of Brussels.)

Monsieur BEAUCE,

(From the Theatre of Lille.)

M. CHATEAUFORT, M. MARTIAL,

(From the Theatre of Bordeaux.) (From the Theatre of Mons.)

AND

Monsieur JULIEN DESCHAMPS,

(From the Theatre du Gymnase, Paris.)

For the effective Performance of the Music of the above Works, Mr. MITCHELL has the honor to announce the engagement of the following eminent Professors: Chef d'Orchestra, M. CHARLES HANSENS; Messrs. TOLENGUE, BOUROTTE, DELOFFRE, NEWHAM, PEYTON, SHEPHERD, MORRIS, ALSEPT, REMUSAT, BARRET, BAUMANN, CAMPANILE, KING, BOOSBY, LARKINS, NICHOLSON, WINTERBOTTOM, &c.

Mr. MITCHELL begs to announce that, notwithstanding the increased expenses of the present entertainment, the Prices of Admission are determined as follows: Orchestra Stalls, 10s. 6d.; Boxes, 5s.; Pit, 3s.; Amphitheatre, 2s.

Subscriptions for the Season may be arranged at Mr. MITCHELL'S Royal Library, 33, Old Bond Street; Mr. SAMS, St. James's Street; Mr. ANDREWS, New Bond Street; and at the Box Office of the Theatre, which is open from Eleven till Four.

## LONDON

## SACRED HARMONIC SOCIETY,

## EXETER HALL.

President, Rev. G. ROBERTS. Conductor, Mr. SURMAN.

ON FRIDAY NEXT, JANUARY 12TH,

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## JUDAS MACCABEUS.

Principal Vocal Performers :-

Miss BURCH, Miss A. WILLIAMS, MISS STUART,

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Mr. BENSON, &amp; Mr. H. PHILLIPS.

Tickets, 5s., 3s., and 1s., may be had of the principal Music-sellers; of Mr. BORMAN, 3, Leadenhall Street; and at the Offices of the Society, 376, Strand, and 9, Exeter Hall.

The Subscription to the Society is £1 1s. per annum; or for Reserved Seats Numbered, £3 2s. Subscribers' names received previous to the 12th instant will entitle them to four admissions for the present Oratorio.

W. S. AUSTIN, Hon. Sec.

## JENNY LIND

AT

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Mr. BALFE also begs to announce that

SIGNOR LABLACHE

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## Signor GIULIO REGONDI,

(Professor of the Guitar and Concertina.)

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